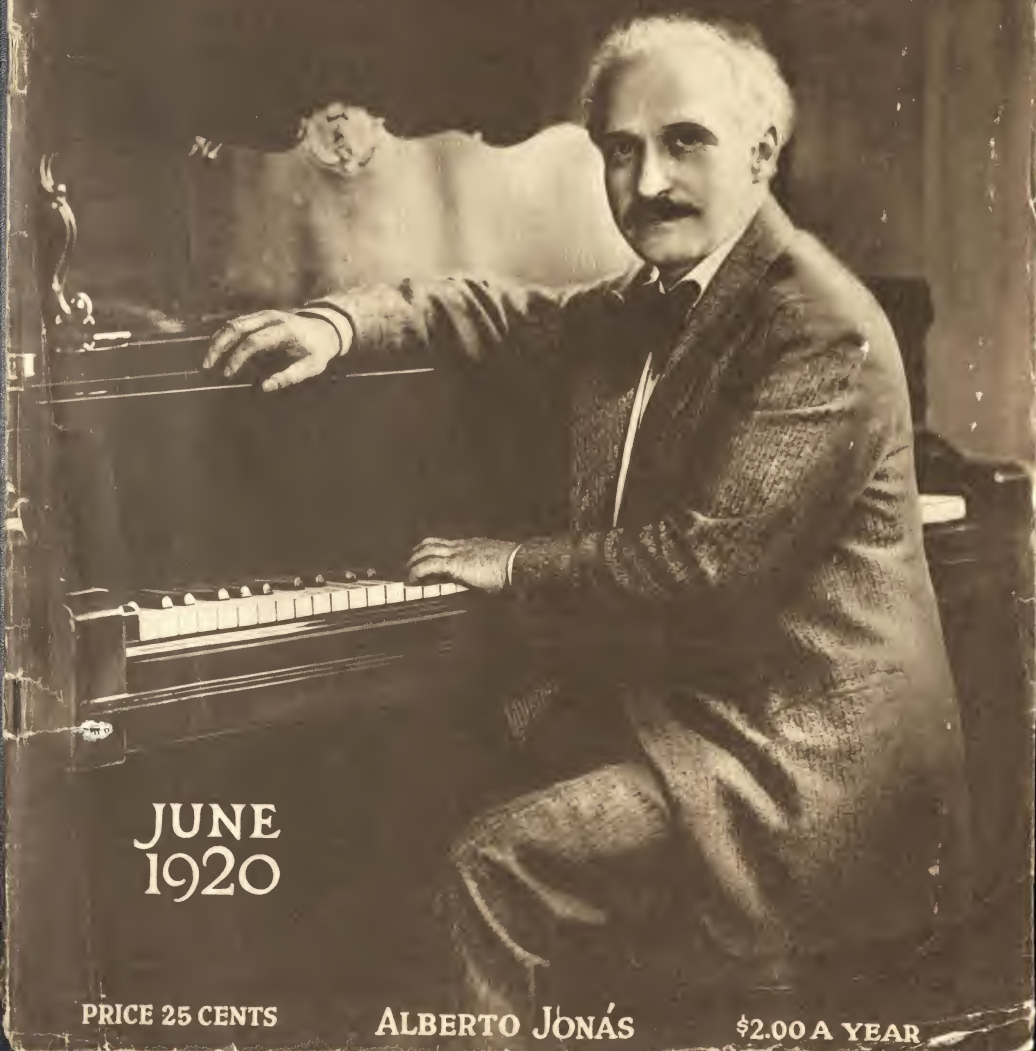


THE ETUDE

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JUNE
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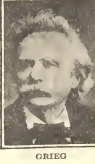
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From actual photograph, made March 10, 1920, in Carnegie Hall, New York.

First

Miss Case stood beside the New Edison and sang.

and
then the
LIGHTS
went
OUT

then

—the lights went out. Case's voice continued.

suddenly

—the lights flashed on again. Case's voice was omitted from the New Edison—but Case was not there.

—but Anna Case had gone!

James Montgomery Flagg describes triumph of Edison's new phonograph on March 10th before a distinguished New York audience that packed Carnegie Hall. RE-CREATED voice substituted for living voice—in darkness—and no one detected the substitution.

THE recital was at Carnegie Hall this afternoon—the Edison Company asked me to go to it and report, in my own way, just what happened—I did.

There was a big bunch of New Yorkers there—

A pleasant gentleman in an Ascot tie introduced the phonograph, which stood unemotionally in the center of the stage through the ordeal, without a suspicion of self-consciousness.

Then Miss Case. She draped her beautiful self in an almost affectionate posture against the phonograph. One of her own song recordings was put on the instrument, and they, Miss Case and the phonograph, sang together. Then she would stop and her other self would continue—then together again—I looked away and then back again—it puzzled me to determine which was at the bat! She sang a charming duet with herself, too—one of them doing the alto business—I couldn't say which.

Then the tallest pianist in the civilized world, sometimes called Victor Young, played a charming thing accompanied by himself via the phonograph—lifting his fingers away from the keys now and again. I could SEE him stop playing, but I couldn't HEAR him stop—the recording was so exact. It was remarkable. Most piano selections on a reproducing instrument sound like Mamie Hooligan beating the old family box, if you recall the ones you've suffered through.

Then the big stunt of the recital—the dark scene. Miss Case began singing with the phonograph. At a certain stanza the house was suddenly darkened. The song went on. I was shooting my ears out like periscopes to detect the second when she would stop and leave the stage. I was sure I got it! But she seemed to be back again! Then I knew I was being completely deceived. The flood of light came on again—but no Anna! Only the self-possessed and urbane phonograph standing there singing away. It might have

been the singer herself—only it wasn't so good looking!

It was quite wonderful and the audience applauded and laughed. Two girls behind me said "Goo-gracious". It was both charming and astonishing.

James Montgomery Flagg

Statement by A. L. Walsh, Director of Recitals for the Edison Laboratories:

"The instrument used at Carnegie Hall, New York City, on March 10th, 1920, is an exact duplicate of the original Official Laboratory Model, in developing which Mr. Edison spent more than three million dollars for research work. Every Edison dealer in the United States and Canada now has in his possession an exact duplicate of the instrument used at Carnegie Hall, New York—and will guarantee it, without quibble or question, to be capable of sustaining precisely the same tests as those made at Carnegie Hall on March 10th, 1920."

If you do not know the name of the Edison dealer in your locality, write us and we shall be glad to send you his name and address and a copy of "Edison and Music". Thomas A. Edison, Inc., Orange, N. J.

The NEW EDISON
The Phonograph with a Soul

THE ETUDE

JUNE, 1920

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VOL. XXXVIII, No. 6

What the World Needs Most

JUNE, to some teachers, means the tag end of the busy season. Just why the music teacher in the public school, who works five hours a day for five days, and occasionally gets up to eight or nine hours a day for short stretches of time, should feel entitled to three months' vacation, is difficult to tell.

Teachers everywhere have been insisting upon more money, and the first thing that the business men on the school boards point to, is the fact that the teacher's job calls for only twenty-five hours a week for five-sixths of the year, whereas they expect their employees to work for twice as many hours for all the year except during a week's or two weeks' vacation. Of course the teacher's work is highly specialized and very exacting. Teachers usually show this in their appearance after they have been teaching a few years.

Many teachers with pedagogical zeal work ten or twelve hours a day seven days a week, instead of five hours. Music teachers during the busy season do not stop at eight hours a day. They do, however, make the great mistake of wasteful vacations. It has become the custom, however, of many of the best known teachers of the day to teach all Summer, not merely at the summer schools but in our great cities. Chicago and New York are crowded with music students in the Summer.

What the world needs most at this time is work, work and more work. One of the astute English politicians, when asked for a motto or slogan for a political campaign, of workers, replied that the greatest slogan of the time was

"For God's Sake—WORK!"

He said that he used the slogan seriously and reverently. The people who are clamoring for shorter and shorter hours and more money, should stop for a moment to think that the greatest men of our times—the Edisons, the Roosevelts, the Lloyd Georges, the Clemences—the greatest music makers of our times, the Carnegies, the Rockefellers, the Rothchilds, the Schwabs, etc., have all been sixteen and twenty-hour men, rather than eight-hour men.

Ruin and chaos follow any nation in which the workers do as little as they can instead of as much as they can. No man should be oppressed or underpaid, but because he is oppressed and underpaid is no reason why he should not, under proper conditions, labor to his utmost normal capacity.

This is not the year for music teachers to stop working during the summer merely because some have made unusual incomes. During June, plan to do all the teaching you possibly can this Summer. If you conduct your work right your summer will be far more delightful. The student who "lays off" for two or three months every year stands a small chance of ever becoming a Paderewski, an Ysaye or a Galli-Curci. What the war-exhausted world needs most at this time is armies and armies of constructive workers to repair the damages of waste. The Religion of work for the best of mankind is the Lord's Religion.

Mistaken Wiseacres

WHEN Verdi went to the Milan Conservatory it is reported that Basilis, the principal, after a thorough examination, decided that the boy had not the requisite talent, and accordingly rejected the greatest Italian master since Palestrina. Indeed, it often seems to be the weakness of highly schooled conservative academicians to be stone-blind to real talent. There are innumerable instances in musical history of

teachers rejecting or discouraging young men and women who have afterward become far more celebrated than the teachers who turned them down. Garcia at first turned aside Jenny Lind, and the following incident from Mr. David Bispham's highly interesting book *A Quaker Singer's Recollections* indicates how the able and experienced Sir George Henschel might have robbed America of her greatest baritone if Mr. Bispham's ambition had not been unconquerable. After an examination by Henschel, who was then conducting the Boston Symphony orchestra, Mr. Bispham says:

"After full inquiry into my experience and capabilities he told me, to my keen disappointment, that he thought them inadequate as a basis for professional work, for what I had done had been done entirely as an amateur and without serious study. I was listening to an accomplished pianist, composer, conductor and singer. I could not play the piano. I had never conducted. I could not compose, but I thought I could sing. Henschel, however, told me that though I had a good natural voice, my inability to play the piano made it fairly impossible for me to learn even a little of the music I must know if I wished to take up a singer's career with any reasonable hope of success. Disappointed as I was, I nevertheless determined from that night to be a singer."

Musical Rebirth

MUSICAL history is full of instances of men and women who, in early life, showed little of the greatness which the world was only too glad to recognize when it became manifest. Their friends in youth were often inclined to laugh at their dreams and aspirations. Nor could the friends be blamed, because many of these people doubtless did not then possess the powers that they dreamed about. They came later into possession of them through hoping, dreaming, working. What they have done you may do in your own music if you hold your ideal zealously enough before you all the time and constantly keep working toward it.

First of all, you must convince yourself that it is possible to be reborn through the will. You must know that not only the mind, but the body, is affected by thought in a most marvelous manner. Dr. Arthur Holmes, distinguished educator and psychologist, in his well-known work, *Principles of Character Making*, instances three famous cases of stigmatization. Stigmatization is the term applied to the unmistakable physical marking due to the action of the mind. He first quotes the case of St. Francis of Assisi, born in 1182. "In 1224, on Mt. Alverno, St. Francis saw appearing before him a vision of the crucifixion. Upon this he meditated deeply and profoundly, until in an ecstasy of prayer for the meaning of this vision, the marks of the crucifix as he had seen them in the vision appeared on his own body—the nail wounds on his hands and feet and the spear-thrust in his side. These remained until his death two years later, and the marks are attested by Pope Alexander the Fourth, St. Bonaventura and other witnesses who saw the wounds, both before and after his death."

Dr. Holmes then cites the case of St. Catherine of Sienna, who lived one hundred and eleven years after St. Francis and was similarly marked as a result of great religious emotion. The sceptical will, of course, regard these as cases of medieval imagination, but what can be said of the identical case of Louise Lalau, a poor Belgian peasant girl, born in 1850, and died in 1883?

sketches, used to giggle and laugh over the quaint, unpremeditated comments traced by his pen till he almost burst and choked. Those were the happy moments of his life.

Weber, when he was arranging his *Freischütz* for the piano, wrote that he was enjoying himself "like the devil." In the letters of Schumann, Wagner and all other composers who were good writers, you will find similar expressions about the delight given by creative activity.

"More and more I am becoming convinced," Wagner wrote to Liszt, "that men of our type must really always be unwell except in the moments, hours, and days of creative excitement; but then, it must be

admitted, we enjoy and revel more than all other men."

This delightfully compensates for the disappointment and anguish caused by public indifference or critical obtuseness or malice. Fame never gives a glow of pleasure comparable to the joy of creating. It might, if it came to us when we are young and eager, might, if it usually does not come till we have become callous and indifferent to praise.

Anyone who finds composing, teaching, playing, singing, mere drudgery, yielding no pleasure, may be sure he is not one of the many geniuses in the world. On the other hand, one may be a true genius without having more than a smattering of technical knowledge.

A Child's First Piano Lesson

By Edward Hardy, L.R.A.M., A.R.A.M.

True teacher who aspires to be able to meet the many contingencies that come up in teaching children, should first of all become acquainted with many different instruction books. There are scores of them, and there is no "perfect" book that will fit all cases. In general I would advise against "freak" books. Better adopt some book of the more moderate and matter-of-fact type for the pupil, even though you may learn much from some of the less conventional books yourself. The pupil thus gets a book of excellent study material, carefully graded and not too pedantic in plan; the teacher gets a book alive with modern thought, methods and plans of teaching the same. This—if the teacher is worthy of the name—can be adapted to the material found in the pupil's book.

I have given many a "first lesson" to children of various ages, and what I plan to accomplish may prove of interest.

1. I teach them the difference between a stiff and a relaxed shoulder, wrist and finger. This does not take long, but guessing they will not practice it to stop pressing. They have not to do something to make it easy, they have to cease pressing, and the key will come up of itself. The electric door bell button works on the same principle. When you press it, the bell rings; when you cease pressing the bell stops, and it isn't necessary to take your finger off the bell-push, your finger can still be lightly in contact with it.

2. Form the hand for good playing position—on a table.

How to Get Your First Pupils

By Mae-Aileen Ebb

Not long ago a young conservatory graduate interviewed a prominent minister with the hope of gaining his permission to use the church hall for a piano recital. She was a stranger in the city, with no friends, but had obtained a hall, pay for a good violinist or vocalist to assist, advertise freely the announcement of the recital, charge admission, have a crowded house, secure the desired pupils and live lavishly ever afterward.

In these days of such stringent demand upon the pocketbook it is hardly to be hoped that a young, unknown musician can draw very much of an audience. People will either pay to hear the best known artist or go to those entertainments which are designed to raise money for certain definite purposes. The minister discouraged the idea at once, for the year before one of his well-known church members, who was an accomplished pianist and teacher, had failed to obtain more than a handful of people at a recital which she undertook, even though the admission charged was slightly less than that proposed by the young stranger.

The best way to make a start in the teaching profession is to become acquainted as quickly as possible. One plan would be to join a church and offer to teach a Sunday-school class of young children. The confidence and goodwill of these children may lead in many ways. Picnics and parties are big events in the life of a child, so do not overlook these factors.

If a party is planned allow each child to bring another little friend. While not neglecting the games which all children love and which are always played at parties, a musical game or two could also be played

3. Use these two exercises taken from the instruction book:



This is done at the table (without any reference to notes or music). Each finger makes a clean up-and-down movement four times, then alternate fingers (Ex. 2) do the same.

4. We then move to the piano, and the following illustration is shown:

Between finger and thumb of left hand, I hold loosely a lead pencil an inch from the top, the other end (India rubber) is placed on a key. With a finger of the right hand I push the pencil down at the top, the key going down. They have not to let the key come up to stop pressing. They have not to do something to make it easy, they have to cease pressing, and the key will come up of itself. The electric door bell button works on the same principle. When you press it, the bell rings; when you cease pressing the bell stops, and it isn't necessary to take your finger off the bell-push, your finger can still be lightly in contact with it.

and a short story of the life of a great composer—Handel, for instance—could be told. Toward the end of the party pass around pencils and paper, and ask a half dozen questions concerning Handel. For the best set of answers give a prize, a little framed Perry picture of the child Handel at the piano. Cardboard pianos or violins filled with candy would make attractive favors, and the place cards, also, could be relative to music. Play for the little guests and let them sing, and in an incidental way learn which of the children have not yet commenced music study.

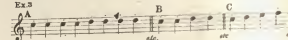
Follow up the party by mailing circulars to the parents of those without a teacher, and make a personal call at your earliest convenience. It might be advisable to suggest giving a certain number of introductory lessons free to acquaint the people with your method and ability. To do this, form several classes of four pupils each. Four in a class for the preliminary work away from the piano can be easily managed, and under proper teaching they will grow much interested in the subject. After the six weeks have elapsed a call on each parent will most certainly result in partial success, at least. If, of the eight or ten pupils you have been teaching gratuitously, you obtain but three for paid private work, you will have reason to feel encouraged. These three children have friends who are interested in them, and if their progress is satisfactory news of it will spread, and your patronage will commence to grow.

At the end of the first year by all means have a recital, even if your pupils number but three or four, and no matter if they are all in the first grade. Allow

Such was the case with Stephen Foster. Next to MacDowell he is the greatest melodic genius in this country has produced, but his knowledge of the art of composition barely sufficed for the writing of simple accompaniments to his songs.

In all probability the same was true of those who conceived the beautiful folk songs of France, England, Germany, Russia and other countries. Thousands of these folk songs, wild flowers that have no known creators, are as inspired, melodically, as if they had been conceived by the leading musical composers. They are true products of genius, and they were created by thousands of different individuals. Yet it is generally supposed that musical genius is scarce!

After placing the child's hand in position on the five keys, Example 1 is played in the following manner:



Play each note four times quite softly and staccato—as short as you like—the finger always in contact with the key, then play the note twice, then once. Note there is no up-bow of the finger in this staccato. The key sends the finger up. Example 2 in the same way.

One way to show the child just a very little thing it has to do to play each note is this: While the child has his hand in playing position on the five keys, make a sudden little dab with one of your fingers on the top of the second or third finger. Immediately the note will sound and almost immediately the key will rise, bringing the child's finger up with it.

I have no objection to a high finger raise, but this requires more independence of finger movement than the child possesses, and is liable to cause strain or stiffness somewhere; whereas the other method is easier, more agreeable to the child, can never cause strain or stiffness and, in my opinion, is the correct pedagogical step to any high raise. In this lesson we have combined the old with the new. The mother can now hear her child practice and know something is being done. For the money spent, the child has the added stimulus of actually playing the piano, and the teacher feels somewhat satisfied that he has not sacrificed all his high ideals of what should be the most perfect "first lesson" by pandering altogether to the very natural desires of parent and child for audible proof of something accomplished.

the children to invite their parents and those relatives and friends directly interested in them. The small number will make it an informal social affair, and after the recital is finished a cooling drink with fancy cakes (fruit, chocolate, etc.) will, of course, appeal to all, and linger pleasantly in the memory.

The recital could consist, first of all, of a demonstration of their knowledge of fundamentals; the reading of notes and the answering of questions with regard to kind of notes and note values. Next, a few table exercises, in which the four pupils participate at once, counting aloud with the metronome, will be very effective and will give the parents an idea of their importance in forming and developing the hand. Then the little studies, pieces and a duet or two may follow. The children should be carefully coached in their "piano manners"—how to approach the piano, a slight bow to the audience before sitting down, deliberateness in commencing to play, the courteous acknowledgment of any applause from the audience, etc. All this will help to create a good impression. The program, of course, should be completed by several compositions played by yourself.

If you have seized every opportunity to play at entertainments and social affairs during this, your first year of teaching, and if you have never failed to connect to others your enthusiasm and love for your chosen work, you will gradually become known to an ever-increasing circle of people, as an earnest and worthy musician; and your second season should, accordingly, prove to be even more successful than the first.



[EDITOR'S NOTE.—A short time ago a European city dedicated a new concert hall and in so doing decided to place tablets upon the wall indicating the names of twenty musicians in each branch of the art who had appeared in the city during the last twenty years with the greatest success. Of the twenty pianists listed fourteen had at one time been pupils of Señor Jonas when he was teaching in Europe. Señor Jonas has been the

When Success was a Failure

"HUNDREDS of piano students in their teens have repeatedly asked me: 'Am I not too old to make a beginning?' According to the traditions of my teaching, no one can be considered a successful pianist who has not accomplished wonders in early childhood. My life-work has embraced experiences with numerous prodigies, notably the celebrated case of my pupil Pepito Arriola, who was the sensation of musical circles in Europe and in North and South America for years. In my own case, I was anything but a prodigy. My musical education in Spain was, to say the most, mediocre, yet I had an intense love for music that even my strong-willed parents could not turn toward business.

"Not till I was eighteen years of age, however, did I have sufficient determination to tell my parents that music and nothing but music was to be my life. Then I went to the famous conservatory at Brussels. The head of the conservatory at that time was Gevaert.

"Brassin died, however, and my teacher was de Greef, who commenced his lessons by explaining to me how utterly impossible it would be for me to become a virtuoso, no matter how hard I worked. In the first place, there was my age. I had reached the first stage of eighteen and, moreover, according to tradition, I could not become a virtuoso, being at that age. I was a second-rate teacher. Then there was my hand. My hand was impossible! Nevertheless, I was not discouraged, and determined to work harder and longer than any of my fellow-students. At the end of two years I was successful in carrying off four of the leading prizes—Harmony, Counterpoint, Score Reading and, most of all, Piano-forte.

Applause that Meant Nothing

"The final test came at the open competition at which I was to play three pieces. At the end I was received with great acclaim by the students and professors and a crowd of two thousand people. I listened to exclamations of 'Bravo, the Spaniard!' 'Bravo, the Spaniard!' etc. As I came down the aisle of applauding friends I never had such a sense of humiliation in my life, for I knew down deep in my heart that what I had accomplished was almost inconceivable in the future. I said to myself:

"Don't be fooled by this applause. You know next to nothing. You know only the First Movement of the Moscheles *Concerto* in G minor, the *Capriccio* on the Ballet from *Alceste* by Gluck-Saint-Saëns, the *Capriccio* in E major by Scarlatti, and the *Berceuse* of Chopin."

A Repertoire of Three Pieces

"As a matter of fact, that was my repertoire at the time of my graduation from the Brussels Conservatory. Of course, I had read many of the works of the other great masters, but I did not know them—and the best of all, I knew that I did not know them. Many students make the fatal mistake of fooling themselves. They master a few pieces which they manage to perform before a group of interested friends, and they then consider a musical education. It is utterly ridiculous. A musical education is not a smattering—it means a very wide and intimate acquaintance with hundreds of works.

The Compelling Force in Musical Success

An Interview Secured Expressly for THE ETUDE with the Distinguished Spanish Piano Virtuoso
SEÑOR ALBERTO JONAS

teacher of many famous pianists, including Pepito Arriola, Ethel Leginska, Winnie Fyle, Elsa von Gräve, Charlotte Skibinsky. A famous virtuoso who becomes a celebrated teacher has a purview of the art second to none. Born in Spain, Señor Jonas was destined by his father for a business career. As a young man he was sent to Belfast, Ireland, to learn English and gain business experience. He had had a fair musical training in

"When I left the conservatory I resolved that if I were to become a successful musician it would be necessary to regard my conservatory training as a very desirable, but at the same time a somewhat insignificant beginning. The compelling force which makes for success comes from within. A good teacher may give you the benefit of his experience, of his talent, of his knowledge. A great teacher will give you this a hundred-fold, and, besides, the inspiring example of his own personality, of his own success as a virtuoso and as an educator. He will have the instinctive gift of insight, that is to say, the faculty of divining the hidden sources within yourself from whence may spring into life the blossoms of a beautiful art. And yet, to win the battle, counsel, suggest, it is for you to win the battle. On you rests the burden of your own work, therefore, no matter how excellent your educational opportunities may have been, if you have not the gift for working by yourself, producing yourself, inspiring yourself—you are certainly doomed to failure. When I left the conservatory I realized, most of all, that there were certain physical defects in my hands which the teachers had not been successful in correcting. By studying especially the anatomy of a human body, and especially of the hands and arms, I was able to devise exercises which cured what the teachers had not cured. This, I believe, is the reason why I have always been able to develop the technical ability and power of pupils whose hands seemed to deform them from pianistic success.

A Definite Goal

"I then realized that I must have a definite goal. This, I determined, should be the Rubinstein Scholarship, St. Petersburg (Petersburg). The prize was to be given to students from twenty to twenty-six years of age. The jury was composed of twelve men, one of whom was Rubinstein himself, and another was George Peabody, of Baltimore. Thirty-three pianists competed, one of whom was Busoni, then the head of the piano department of the conservatory at Helsinki. Fifty-five pianists were selected for the final competition, which was held at a great concert hall, crowded with people (who were not permitted, under any circumstances, to applaud). Of course, the Juror who counted most was the composer, Franz Liszt. The strain was enormous. Everyone was far too anxious to do his best. Finally the winner was selected. It was Duhoboff, one of Rubinstein's own pupils, who played then in the manner of Rubinstein himself. His name is to-day unknown in the musical world, whereas Busoni and I have often met in the midst of our concert tours all over Europe and America. This brings to mind the reminiscences of Saint-Saëns, as told by himself in his *Portraits et Souvenirs*. Recalling a competition in which he and other young musicians took part, and in which he was not awarded any prize, Saint-Saëns writes: 'I got into the list of the first prizes; the dust of oblivion covers their names. *Regretted in Paris.*'

"Rubinstein then accepted me as a pupil, but after I had been attending his classes for only three and a half months, and decided to discontinue. While I have, therefore, never claimed to be a pupil of Ru-

binstein, I, nevertheless, learned many valuable things from him, especially in the matter of tone production and interpreting the classics.

Tone, Tone, Tone

"Rubinstein's first consideration was Tone, TONE, TONE—that was his constant cry. He was a very moody man. At times he could be most encouraging and exceedingly kind (*gewöhnlich*, as the old-fashioned German word puts it), at other times he could be quite the reverse—bitter, sarcastic and almost cruel in his remarks to erring pupils. Once he said to a pupil, 'Stop! What do I care if you play the piano correctly. You play without tone.' Then he rushed to the piano and played a few notes, shouting: 'This one tone is worth more than your entire musical career!' One of the other teachers present told Rubinstein that he thought he was too severe with the pupil. The reply was: 'You are too severe with the student. You think that mechanical technique is everything and the soul nothing?'

"After my debut with the Berlin-Philharmonic Orchestra in Berlin, I toured for two years and a half playing in most of the European music centers with the great orchestras. Eventually I found myself touring in Mexico and in Cuba, my Spanish nationality having been heralded in those countries. I was able to give a City it was said that I was the first pianist to give a recital. It had been the custom for pianists to appear in concerts in which as many as twenty or more people took part. When I reached the hall I found an immense throng and was, of course, not a little proud of it. I had attracted so many people. The manager, however, soon took down my conceit by telling me that the audience had not come through my particular desire to hear me or because of my reputation, but because they could not conceive how one man could last out an entire evening's program.

Nothing is Impossible

"In the United States, where I made my home for many years, I toured with all the principal orchestras, including the Boston Symphony, and once played the *Emperor Concerto* upon twenty-four hour's notice, with the Thomas Orchestra. These experiences are recounted chiefly to indicate to students how, from three pieces, my repertoire grew to over three hundred, including all the *Sonatas* of Beethoven, all the encyclopaedia of Bach, Chopin, Schumann, Mozart, Mendelssohn and Liszt literature and all of the works of ancient and modern composers most in demand. How extremely foolish it was for my teacher to tell me that such *Nothing is impossible*. During the ten years I was teaching a host of professional pianists in Berlin, I found that if the student was sufficiently talented, age was never a factor to do with the real progress, for I had succeeded with all students of all ages.

"The great difficulty is that students are always hunting substitutes for practice when there are no more substitutes for practice. They are not for gold, but for the place of practice, which means devotion to the art.

How Charlatans Coin Fortunes

"This very thing, however, makes it possible for charlatans to coin fortunes, once they can convince

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himself sang the part of *Anthony*. After the death of *Anthony*, Matheson was accustomed to conduct the remainder of the performance himself. To this the former director, Kaiser, had never made any objection. But young Händel, who was conducting, was less accommodating and bluntly refused to give up the baton when the resuscitated *Anthony* presented himself. The other was very much irritated at being deprived of his usual privilege as a *maestro*, and at the end of the representation he overwhelmed Händel with reproaches. His complaints were not received very graciously, and they had scarcely got out of the theatre when the enraged Matheson administered to the offender a box on the ear. Swords were immediately drawn, and the two angry friends fought their way to the front of the theatre. Matheson's weapon split on a large metal button on the coat of his adversary, and this happy circumstance terminated the combat; whereupon Matheson exclaimed: "If you break your sword upon your friend you do not injure him so much as if you speak ill of him." The two friends were soon after reconciled, and they became better friends than ever. There is no question that the intimacy of Händel with the highly gifted Matheson had a decided influence on his artistic development and achievement.

Händel's Earliest Opera

Within little more than a week after the termination of this quarrel Händel presented to the world his own opera—the first—*Almira*, the rôle of the tenor being performed by Matheson. The German opera of this period, though based upon Italian models, had no signs of a certain individuality. Italian opera owed its origin to a series of renaissances inspired by enthusiastic music-lovers at the house of Giovanni Bard, Count of Verini, for the discussion of matters connected with the music of ancient Greece and Rome. The result was the development of the *Dramma per Musica* through Jacopo Peri (*Euridice*, 1600), Monteverdi (*Ariane* and *Orfeo*, 1608). The music of these early works was entirely declamatory and was, one may say, the precursor of the Lyric Drama restored later by Wagner. Cavalli, Cesti and Alessandro Scarlatti relieved the monotony of the continuous recitative, and later composers introduced concerted pieces and *finis*, thus developing the true opera perfected by Cimarosa and Mozart. German composers first imported dramatic music from Italy and then produced their own.

When Händel produced *Almira* the lyric drama was in a transitional condition. In Hamburg opera was performed in a mixture of German and Italian. The same was the case in France and England. *Almira* was a work of this class. Its libretto contained fifteen Italian airs and forty-four German songs translated by Faustling from an Italian original. Many of its beautiful inspirations were used again by Händel in later works; among them a *Sarabande* in F played in the third act, which appeared in the guise of the delightful *Lezcia c'ho played* in his opera *Rinaldo*. That the composer was very fond of it is shown by the fact that he used it again for a third time in his Italian oratorio, *Il trionfo del tempe e della vittoria*.

On this occasion I must point out that it was quite customary with Händel to borrow from his own works. Some historians go so far as to assert that sometimes pieces borrowed from the works of other composers.

The Italian visit (1707-1710) was one of the most important events in Händel's career, as it was the means of coloring his style for the rest of his life and giving it a fluency and suavity and grace which it is questionable if it would otherwise have possessed. Also, his fondness for painting had its origin at this time. Also, his practical advantage of the visit was that he met the great artists of the Italian language and writing. Here begins the great diverging line which so substantially differentiates Händel from Bach. Bach, never having placed himself in contact with the great artists of their compositions, preserved the Teutonic sternness and methodical austerity, while Händel added to his German erudition Italian beauty and grace.

Händel stayed first in Florence, where he brought out his first purely Italian opera, *Rodrigue*, which he received by the Florentines with the greatest delight, and the Grand Duke of Tuscany showed his appreciation in the substantial gift to the composer of a hundred sequins and a service of silver plate. To crown all the prima donna Vittoria Tesi, either on account of the composition or the comeliness of the writer, felt desperately in love with him. Händel did not seriously encourage the attachment of the young girl, but he allowed her to follow him to Venice for the purpose of singing in a new opera which he had prepared for the theater St. Christosom, of that city. It is peculiar

that no woman seems to have occupied the smallest place in the long career of his life. The historians agree that Vittoria was beautiful and charming enough to turn the head of a young man of twenty-four, but Händel's heart seems to have been ironclad against Cupid's arrows.

The title of the new opera was *Agrippina*, and its first performance, in 1708, caused great enthusiasm, so that the audience burst out in shouts of "Viva il caro Sassone!" (Long live the dear Saxon!) One of the composers, *l'Agrippina*, presents in its orchestral accompaniments, the first instance of Händel's use of the pizzicato and mutes.

In Rome Händel was a guest of the "Arcadians," a society of cultivated every kind of artistic taste, and whose members were drawn from the best houses of the country. At the Cardinal Ottoboni's house he met the famous violinist and composer, Corelli (his organ playing he was accustomed to say, devoutly crossing himself: "But you should hear Händel!")

His next station was Naples, where he remained more than a year. In the autumn of 1709 Händel was invited to the city of Naples, where he remained for a longer time. The effect of the contest was to bind them in a closer friendship than ever. Händel always afterward spoke in the most eulogistic terms of Scarlatti's talent, and whenever Scarlatti was present at his organ playing he was accustomed to say, devoutly crossing himself: "But you should hear Händel!"

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Händel in London

Arrived in London, Händel was requested to write for the Queen's Theatre at Drury Lane, the subject being *Rinaldo*, in Tasso's *Jerusalem Delivered*. The poet of the libretto, Rossi, was given so little time that he greivous his work with the following letter: "I implore you, dear reader, to consider the speed with which I have had to work, and if my performance does not deserve your praise, at all events do not refuse it your compassion, for Herr Händel, the Orpheus of our age, has scarcely given me time to write, while composing the music, and I have been stupefied to see an entire opera set to harmony with the highest degree of perfection in no more than a fortnight." The success of *Rinaldo* was brilliant. The opera was put on the stage with a scenic magnificence which was quite extraordinary, the realism being carried to such an extent that birds were let loose to fly about the stage, and the scene which represented the enchanted garden of Armida.

After a short trip to Hanover Händel returned to London, but, being first ignored at court, he was advised by Baron Klenau to prepare music for the entertainment of the court at the Palace of St. James. Händel took the hint, and composed a Serenade called *Water Music*, which the composer himself conducted in a boat which followed the royal barge. The King was the oratorio and delighted and became reconciled to the composer.

Händel was appointed director of the chapel of the Duke of Chandos at Cannons, where he composed the twelve works known as the *Chandos Anthems*, as well as the *Chandos Te Deum* and the *Suite de Pieces* for the harpsichord, a series of compositions, among them the famous air, with variations, known under the name *The Harmonious Blacksmith*. His chief work at Cannons was the oratorio *Esther*, for which the Duke paid him £1,000.

In 1719 he was engaged by a society of noblemen as a composer for a new undertaking which had been formed under the title "Royal Academy of Music in England." A fund of £50,000 was raised, and the King contributed £1,000. The first thing was to secure the leading singers, and for this purpose Händel proceeded to Italy, where he secured the extraordinary Dresden and engaged Senesio, the world-known cello (his real name was Francesco Bernardi) Boschi and Signora Durastanti. From Dresden Händel went to Halle

on a visit to his old mother, and while there just missed meeting his great contemporary Johann Sebastian Bach, meeting his great contemporary Johann Sebastian Bach, meeting his great contemporary Johann Sebastian Bach.

The latter had long desired to see his celebrated brother-musician, and immediately on hearing of Händel's presence in Halle he started off. Unfortunately, Händel had left for England the day before Bach arrived, and so it happened that these two musical giants never met in the course of their long lives never once met.

Ariosti and Bononcini had been also engaged for the same undertaking. These two men, though inferior to Händel, had their admirers. The Duchess of Mecklenburg especially had a decided preference for Bononcini. The directors of the Academy, taking into account these divided sympathies, caused the three musicians, with a view to test the abilities of each, to compose together in the composition of the next opera. The line together in the composition of the next opera.

The poem was divided into three parts, each forming a separate act. Ariosti undertook the first act, Bononcini the second and Händel the third. Händel's part was at once decided by the public to be immensely superior to the rest of the work, but the supporters of the rival composers remained unconvinced. We do not need to point out the bad taste of such an artistic comparison.

It would take too long to mention all the operas written by Händel during his connection with the Royal Academy of Music. Opposition to Händel grew stronger, and the popular favor seemed to fall him, so that Händel sought heavy financial losses and, as the result of his unwinning exertions, also failed markedly in his health. His right arm began to become useless from a stroke of palsy. After a cure in Aix-la-Chapelle he recovered and returned to London in 1735, where he devoted himself to that work which raised him to a position of the highest eminence among the composers of the world. Although nearly 60 years old, he showed the last years of his life the greater vigor of youth.

The oratorio *Saul and David* in *Egypt* (supposed to have been written in twenty-eight days), belong to this period. Following *Israel* came the ode *Albion, il Penseroso* and *il Moderato*. To the Irish legend, the composer was taken from the pen of the poet, the most sublime and popular of all Händel's oratorios. Händel wrote this work especially for Dublin, where it was given for the first time in 1742. Such a crowd was expected that the Queen's Theatre at Drury Lane, the subject being *Rinaldo*, in Tasso's *Jerusalem Delivered*.

"This day will be performed Mr. Händel's new grand sacred oratorio called the *Messiah*. The doors will be open at eleven, and the performance begin at twelve. Before you, dear readers, to consider the speed with which I have had to work, and if my performance does not deserve your praise, at all events do not refuse it your compassion, for Herr Händel, the Orpheus of our age, has scarcely given me time to write, while composing the music, and I have been stupefied to see an entire opera set to harmony with the highest degree of perfection in no more than a fortnight."

On the 6th of April, 1759, Händel directed the performance of the *Messiah* at the Covent Garden Theatre, and after the performance was over he seized with a deathly faintness, and on returning home he was placed in his bed, from which he was destined no more to arise.

The fecundity of Händel was prodigious. Enough to say that he composed 23 oratorios and 44 operas, 39 of the latter in Italian.

In person and character Händel was like his music large and powerful. He was kind and generous to a degree that his roughness of manner and the blunt humor of his conversation could not impair. He never married nor did he ever show any inclination for the cares and joys of domestic life.

Händel required uncommonly large and frequent supplies of food. It is said that whenever he dined alone at a tavern he always ordered "dinner for two." On receiving as answer to his question, "Is it dinner really?" (Händel never lost his German accent) "As soon as the company comes," the waiter would say, "Den bring up de dinner *practically*. I am an omnivore!"

Although he lived much with the great of his day, Händel was no flatterer. He once told a member of the royal family who asked how he liked his playing of the violoncello: "Vy, sir, your highness plays like a prince." When the same prince called on him to hear a minuet of his own composition, which he played himself on the violoncello, Händel heard him out very quietly but when the prince told him that he would call in his hand to play it himself, Händel could contain himself no longer, and ran out of the room crying: "Worshiper and worshiper, upon my honor!"

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Last Days of Great Composers

By ARTHUR ELSON

Romantic Moments Rarely Told for Music Lovers

According to an old anecdote, a man once put green spectacles on his horse, and tried to feed the animal on a diet of sawdust; but just as the experiment was about to succeed, the horse, who was a composer, and whose compositions have often found themselves in the same situation as that horse; and they have usually had to eke out a precarious living by teaching or concert work, in order to remain on speaking terms with the world.

In a historical sense, the status of the musician has not been very high until recently. Even the great Homer, according to the well-known couplet, had to beg his bread as a wandering minstrel. The Greeks of some centuries after Homer, it must be granted, had a real respect for true genius; but in those times music, as we know it, was little more than an adjunct to the poetry of the times.

In Rome, the musicians were recruited from the ranks of slave-composers and instrumentalists from conquered Greece and the Orient, or Gaditanian singers, from what is now Cadiz. The former were mere household chaplains, while the latter were kept under the strictest discipline, to preserve their voices. Actual composers, as we know it, began in the church, after the adoption of the Gregorian "tones," or modes, in A. D. 600. These were based largely on the ancient Greek models. But the monks, who did the composing, were really amateurs, sons of a living apart from their work. The same is true even of the Troubadours, who flourished six or seven centuries after the fall of the Roman Empire. The Troubadours, indeed, followed the hired Jongleurs, became not the wandering minstrel existence, and even assumed the public by tricks, giving rise to the modern term "juggler." But their life was none too easy, and they were often classed as "frogs and vagabonds," along with strolling actors.

With the rise of the contrapuntal school, the social position of musicians became decidedly better. Yet even at this time the composer depended upon patronage rather than earnings or upon some definite connection with church or court. Thus Palestrina, greatest of contrapuntal composers, thought his career ruined when Pope Paul IV dismissed him from the papal singers. When the Council of Trent thought of abolishing music in the church service, because of certain abuses, Palestrina saved the day by his "Mass of Pope Marcellus," which, with two other masses, showed that church music could be made dignified and effective. But the composer received no pecuniary reward, though the mass was ordered written in the archives in notes of double the usual size. A later monarch, Philip II of Spain, brought that monarch's thanks—and nothing else. Yet Palestrina's life was not without its triumphs, and in 1575 he was honored to celebrate his glory, and marched a procession of fifteen hundred people from his native place entered Rome to celebrate his glory, and marched about singing his compositions. His later career was clouded by the deaths of his sons, and he died a forlorn and lonely old man in spite of the friendship of powerful cardinals.

The Scarlatti's

The rise of the harmonic style, and especially the development of opera, enabled many of the early Italians to earn a true professional living. Thus Alessandro Scarlatti, who composed over a hundred operas, and his son Domenico, prominent also in harpsichord work, could let past success console them in their closing moments, though the latter had been driven by gambles to ruin.

Even more fortunate was Lully, who rose from scullion duty to become the leading court composer at call in hand to play it himself, Händel could contain himself no longer, and ran out of the room crying: "Worshiper and worshiper, upon my honor!"

a too energetic moment. Lully brought the staff down with a thump that struck his gouty foot, and led to the gangrene that carried him off.

Purcell, the leader of English music at this time, was really a more gifted genius, as his many operas and his concerted sonatas for harpsichord and violin considered a direct and labial violation of the eighteenth amendment; but probably he was no worse than his contemporaries, as the standards of his time were different from ours. It is said that his death resulted partly from his being locked out in the cold after a rather boisterous night with his boon companions. He died at the age of thirty-seven, and one might apply to him, as well as to Schubert, the epitaph that Grillparzer made for the latter—

"Fate has lured here

A rich possession, but yet greater promise."

Bach, like Palestrina, lived and died in poverty. He regarded it as a part of his religion, to which they should bring their best gifts. Naturally this prevented them from striving for mere popular success—and kept them both poor, though their music has enriched the world. Yet Bach must have enjoyed the pecuniary elements of triumph, even if they brought little pecuniary advantage. His wonderful organ improvisations at the Thomaskirche, in Leipzig, won admiration from all quarters; and if the phonograph had been in existence then, permanent records of these improvisations would have been invaluable.

Bach's Placid End

In 1747 Frederick the Great invited Bach to Potsdam, where his son, Carl Philip Emanuel Bach, held a permanent post. When he arrived, the king sprang up from supper, saying, "Old Bach is here," and hastened to welcome the distinguished visitor. Bach tried the new pianos at the court, but said he

preferred the lighter clavichord, and held the piano only suitable for variations or light rondos. Then he improvised a four-voiced fugue on a subject given by the king, publishing this work later on, altered to six voices, in his *Art of Fugue*. On his departure, Frederick sent him a sum of money, but it never reached him, being embezzled on the way.

The exertion of this trip, along with the task of engraving the plates for his *Art of Fugue*, proved too much for the aged composer. Operations on his eyes were followed by blindness; and the sudden return of his sight seemed merely a prelude to the fit of apoplexy that killed him.

Händel was of a different stamp. While no less persevering in his work, Händel made popularity his aim, and for that reason many of his compositions have been consigned to oblivion by the changes of musical style and fashion. But after many vicissitudes in operatic production, and many fortunes and woes, when composing the great *Messiah*, he was completely carried away by creative enthusiasm. He finished the work in less than three weeks; and he stated that while he wrote the *Hallelujah* chorus, "All Heaven and earth seemed to open before him, and many angels were following him; and the sudden return of his sight seemed merely a prelude to the fit of apoplexy that killed him."

Unlike Bach, Händel never married. Once he made the attempt, but the lady's parents would not permit addresses from a "mere fiddler." Later on, when the "mere fiddler" had become prominent, they hinted that they would no longer oppose a union, but by that time his affairs had become so entangled that he had become blind; but he continued his activity up to his death in 1759. He had not the consolation that Bach could take in his household (for the latter had become the father of no less than twenty children, his wife was respected by all). When he appeared at a performance of his *Sassan* many were moved to tears at the words:

"Total eclipse, no sun, no moon,

All dark, amidst the blaze of noon."

Dursey said that when the blind composer was led to the organ (from which instrument the performances were then conducted), and afterwards led forward to bow to the audience, the pathos of the occasion was so great as to prevent many from enjoying the music.

Gluck was another of the fortunate ones who won full success while still alive. His Parisian career, under the protection of the unfortunate Marie Antoinette, and the vindication of his operatic reforms by the triumph of his *Iphigénie en Tauris*, which obliterated the rival work on the same subject composed by Piccini, are familiar to every student of musical history. During his last years of slowly falling health, however, he could look back upon a career of well-deserved and well-earned success. He died of apoplexy.

Mozart's Unhappy Last Days

Mozart's life was much less happy. His early master, the mildly Antislavish Salzburg, subjected him to indignities that the veriest servant would resent, and even objected to his making concert tours. "I don't like such beggary from town to town," said the old master. "Just resign your mastership, and rise to the rank of a free man." Joseph II, the emperor, started to offer Mozart a court position, and then changed his mind. After hearing *The Escape from the Seraglio*, the emperor said, "Too many notes." The emperor's answer, "Your mastership," the outrageous composer answered: but the royal favor was withdrawn. In later years Mozart's most famous operas earned him insignificant returns. *Don Giovanni*, for example, earning only one hundred ducats. Mozart might have done better elsewhere, for England would have welcomed him, and the King of Prussia made him a liberal offer. But he seemed to prefer Vienna, with its ill-paid service. His was the fate of the great composer, at the equivalent of four hundred dollars a

Some Interesting Things About Melodic Form

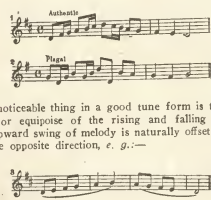
By Daniel Batcheller

In a tone picture the three elements, *rhythm, melody and harmony*, combine to produce the rich effect of the whole. Although they are so closely interrelated in the music, each has its own function; and to appreciate fully a musical composition, it is necessary to trace the working of its constituent elements.

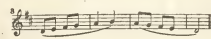
The purpose of the present study is to learn something about the nature of melody, which bears a similar relation to the tone picture that the lines of drawing bear to a painting. The difference is, that while the lines of the painting are fixed in space, those of the tone picture are flowing in time.

In a drawing the lines must all bear a true relation, one to another, and the same principle holds good in the lines of a musical composition. The proportionate length and shape of the melodic lines is closely connected with the rhythmic form, but the two elements can be analyzed separately.

Simple melodies, as a rule, lie mainly within the range of an octave, with an occasional extension above or below. There are two types of melody. One, which is called *authentic*, ranges in pitch between the tonic and its octave; the other, called *plagal*, is bounded between the dominant and its octave. A comparison of the two following examples will show that, while they have a similar rhythmic basis and both range from D to D', the authentic form excels in solid firmness, but the plagal has more of a clear ringing effect.



A noticeable thing in a good tune form is the balance or equipoise of the rising and falling strains. An upward swing of melody is naturally offset by one in the opposite direction, e. g.:



How I Started a Piano Class in a Small Town

By Emelie Riccobono

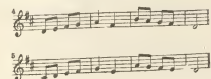
First I personally went from house to house, telling my friends that I was hoping to secure a class in pianoforte. Well, things looked rather dull for a while. Somehow people looked upon me as not capable of teaching; but after giving a few piano solos at church socials, I secured five little girls between the ages of eight and twelve. In teaching these I put my very soul into their lessons, realizing that my future outcome depended on their success.

As I always love children and understand their ways, I soon won their affections by arranging little pastimes, which not only suited their childish fancy, but were of great musical value as well. For instance there were the parties in which we invited the pupils, together with their little friends. Here, between the games, we gathered in a circle to rest, and I would read to them, in simple words, the life history of our great composers, thus instilling in their childish minds a firm foundation for their musical education. We met like this once a month. During the pleasant days we met outside and throughout the winter days at my home.

A test was made always of the previous lessons by asking the children a few questions and those who gave correct answers received little golden stars which were placed on badges and proudly worn on their little dresses. At the parties each one had to offer some little piano selection. Soon the little friends that came along at these events began to feel that they wanted to play like Mary or Alida, and presently their mothers also became interested.

Then came my first recital, and although the little solos were simple, I knew that correctness would make them beautiful enough to interest everyone, even the most unmusical of those present. With this in mind I asked the class to come almost every day for three weeks and had them practice with me until I thought

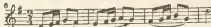
But generally the response is not so direct and dramatic as that. A better illustration would be:



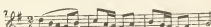
This example shows both contrast and imitation—the two chief factors in melody. It can readily be seen that there is a balanced rise and fall, and that the closing run gives the final answer to the opening one.

An upward movement expresses rising emotion or growing energy, while a downward movement generally indicates subsiding emotion. In song interpretation the first calls for a swelling volume of tone, whereas the second is better expressed by an easing off of intensity. The comparative effort put forth is something like that of traveling up and down hill.

The growing animation of upward movement is well shown in a rising sequence:



On the other hand, the falling sequence shows a lessening of emotional tension:



In every well-constructed melody there is a place where the climax seems to be reached. This is called "the point." All that goes before should lead up to it, and from that point of excitement the tune should subside to its close.

Remember, that we have here been dealing simply with the form of melody. Without the spirit of a song the composition must always be mechanical and formal. Nothing can supply the grace of inspiration. But musical form is essential to good music, and a familiarity with its principles will furnish a channel through which the tide of inspiration may flow. It also enables us thoroughly to appreciate and interpret the beautiful melodies of great musicians.

that surely even a kitten could learn the little numbers in that time! However, my hard effort was not in vain for my recital was a success in every way, and within the next month my class doubled.

Now, at last, I have made a place for myself in this town as a music teacher. My specialty is little children, and the only advice I can give from my short experience is—love them! Don't treat them as men and women, but be a child with them; take an interest in their lives; listen to all their ups and downs (and you will find that they have many); praise them for all they do correctly; never sulk them in a snubby way, but there is a way to correct a lacy preceptor by having a diligent musician play his work for him. Another good scheme is to give a silver star for a good lesson and a gold one for an excellent lesson. Then I give a prize for twenty gold stars (two silver counting for one gold). For prizes I give some little thing for the dolls, such as aprons, knitting bags, scarfs, etc.

For very young children, if the lesson is on different pages of the book, draw before the exercises for next lesson some object instead of writing the date. For instance one might use trees, barns, flowers, baskets or dolls; and one need not be an artist at this either to see the little ones smile at the markings for their next lesson; so in speaking about the next lesson or some previous lesson, say our tree lesson, cat lesson, etc. This puts us (both teacher and pupil) in the same world of children's imagination. Another thing I found helpful if a child is bound to make a break here and there, which is very hard to correct, write for instance "lion" on first mistake, "zebra" on next, "cat" on next, etc. Then ask little ones to chase first animal away with the next one, that is to correct first mistake, then second, etc. I find that the children get very interested in these symbols, and things begin to work if they never did before.

THE ETUDE

Thoughts for Ambitious Students

By Stanley F. Widner

REMEMBER, that knowledge of all branches of music is useful. Don't be narrow-minded, particularly in music.

Learn how to study. When you receive a lesson, look it over carefully, try to find the most difficult points. You will need to give most attention to those. "There is no easy way of learning a difficult thing," says De Maistre. Repetition fastens facts in the memory. The wonderful storehouse of the mind should be daily filled with new truths, all properly labeled. Let us remember with Carlyle, "The grand schoolmaster is PRACTICE."

It is better to execute a moderately difficult composition as an artist than a most difficult one, in the manner of an amateur. Genius is one thing, application another.

Don't try to read chords as a collection of separate notes. You never think of the alphabet when you read words. See the chord as a whole. Play every note of the chord. This habit will develop weak fingers, arouse sluggish thought and build up a keen inner ear.

Don't let your ears deceive you. You may think you are putting the hands down upon the keys exactly together, when, as a matter of fact, each attack sounds "ker-chug."

Observation and attention form the habit of accuracy.

See occasional (shall we call them erroneously accidental?) clearly. In all good editions if a sharp, a flat or a natural affects the line the line runs directly through the middle of the occasional. If the occasional is on the space the centre is blank. Observe how orderly all key signatures are placed upon the staff at the beginning of any published composition.

The Operatic Twins

THE two operas frequently referred to as the operatic twins, *Cavalleria Rusticana* and *Pagliacci*, seem to be held together by some popular bond which many find difficult to explain. In most instances this is due to the fact that in many companies the roles of the operas fit two similar casts of singers. H. E. Krehbiel says of this in his *Strand Book of Operas*:

"Twins the operas are in spirit; twins in their capacity as supreme representatives of verismo; twins in the fitness of their association; but twins they are not in respect of age or age. *Cavalleria* is two years older than *Pagliacci*, and as truly its progenitor as Weber's operas were the progenitors of Wagner's. They are the offspring of the same artistic movement, and it was the phenomenal success of Mascagni's opera which drove Leoncavallo to write *Pagliacci*."

Leoncavallo is nearly five years older than Mascagni. The older man is a native of Naples and his education is Neapolitan, while Mascagni came from the Lephorn district and attended the conservatory of Milan. Leoncavallo was highly educated, received a degree of Doctor of Letters from the University of Bologna when he was twenty (four years after he had won his diploma at the Naples Conservatory). He aspired to be, like Wagner, a dramatist as well as a musician.

Mascagni, whose parentage was plebeian in the extreme, confesses to poverty during the days when he was writing *Cavalleria* for the prize offered by the Italian publisher, Sonzogno. It is said that the plot of *Cavalleria* is not original with Mascagni—that it is the simple story of peasant life, wrongs and quick revenge. It comes from a tale of Verga, which was made into an opera libretto for Mascagni by two librettists. Leoncavallo, on the other hand, wrote his own libretto around the plot of a murder on the stage occurring during the performance of a play. This idea had been used many times previously, but after the opera was produced, Leoncavallo was actually threatened with suit by Cattile Mendes for plagiarizing *La Femme de Taberna*. The suit was thrown out, however, when it was shown that Leoncavallo, like Shakespeare, had simply utilized a situation that was the common dramatic property of all time.

Cavalleria was first given in Rome, in 1890, and *Pagliacci* in Milan, in 1892.

Development of Finger Independence

AN invaluable exercise for the development of finger independence is to practice the trill on any two notes, using the fingering (for the right hand) one, three, two, three and one, four, two, three; inverted, three, one, three, two and four, two, three, one. Similar fingering may be used for the left hand.

I. M. BROWN.

THE ETUDE

SPRING MORN REVERIE

GEORGE DUDLEY MARTIN

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IN THE ROSE GARDEN

BERT R. ANTHONY, Op. 196

A tuneful teaching number, affording good practice in thirds. Grade 2½.

Moderato M.M. ♩ = 44

p softly and sweetly

poco cresc. *rall.*

p a tempo

poco cresc. *rall.* *Fine*

Plaintively

pp *poco cresc.* *rall.*

a tempo

pp *poco cresc.* *rall.*

Softly and sweetly

p a tempo *poco cresc.* *rall.*

Sweetly with delicacy

p *mf* *rall.*

p a tempo *mf* *rall.* *D.C.*

BOLERO OF SPAIN

HARL MAC DONALD

When danced by the Spaniards, the *Bolero* is done at a *tempo* slightly slower than our modern waltz, yet the effect is much livelier owing to the heavy accent that is almost always placed on the first beat of the measure. The Spaniard accentuates this peculiarity with his castanets (small wooden clappers held in the palm of the hand) and the Spanish musicians make the accent still more pronounced with

a heavy blow on the tambourine. The *tempo* is not to be accelerated at any place and must not be too fast to allow the women dancers to do a half turn of the body in each measure. This turning from side to side gives their full, short, skirts the whirling motion that is so wonderful in effect when numbers dressed in many colors do this dance. Grade 3.

Allegro scherzando M.M. ♩ = 126

f To be played without use of damper pedal *p*

mf

ff *p*

mf *p* *f*

f *subito p*

p

mf *f*

WEDDING PROCESSION

MARCH

A fine new wedding march, dignified and sonorous just right for June, the month of brides. Grade 4

SECONDO

THE ETUDE

W. M. FELTON

Alla pomposo M.M. $\text{♩} = 108$

Alla polpoza M.M. = 108

f

ff

f well marked

mf

p delicato

mf

Congrazia

mf

dim.

rit.

molto tempo

WEDDING PROCESSION

MARCH
PRIMO

W. M. FELTON

Alla pomposo M.M. $\text{♩} = 108$

108

MARCH
PRIMO

Alla pomposo M.M. ♩ = 108

Secondo

cresc.

mf

well marked

delicato

mf

Con grazia

mf sempre legato

mf

dim.

ril.

atempo

mf

SECONDO

Musical score for the Second part of "The Etude". The score is written for piano and features a variety of musical notations including triplets, sixteenth notes, and dynamic markings. The key signature is B-flat major (two flats). The tempo is marked "Tempo I." and the dynamics range from *f* (forte) to *p* (piano). The score includes a section marked "pesante" and another marked "rit." (ritardando). The piece concludes with a section marked "poco allarg." (poco allargando).

THE ETUDE

PRIMO

Musical score for the First part of "The Etude". The score is written for piano and features a variety of musical notations including triplets, sixteenth notes, and dynamic markings. The key signature is B-flat major (two flats). The tempo is marked "Tempo I." and the dynamics range from *mf* (mezzo-forte) to *ff* (fortissimo). The score includes a section marked "rit." (ritardando) and another marked "poco allarg." (poco allargando). The piece concludes with a section marked "Secondo".

20
LANGUAGE OF THE FLOWERS

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Allegretto moderato M.M. $\text{♩} = 108$

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WALTER ROLFE

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IN THE FAIRY DELL

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Allegro vivace M. M. ♩. = 144

FREDERICK A. WILLIAMS. Op. 95, No. 2

THE ETUDE

JUNE 1920 *Page 393*

THE SHEPHERD'S REVERIE

R.S. MORRISON

A melodious drawing-room piece, with a hymn-like middle section, Grade 3

Andante pastorale M.M. = 74

mp *cresc.* *dim.*

Andante religioso

mf *CHORAL*

rit. *mf* *mp* *f* *dim.*

CODA

p *mp*

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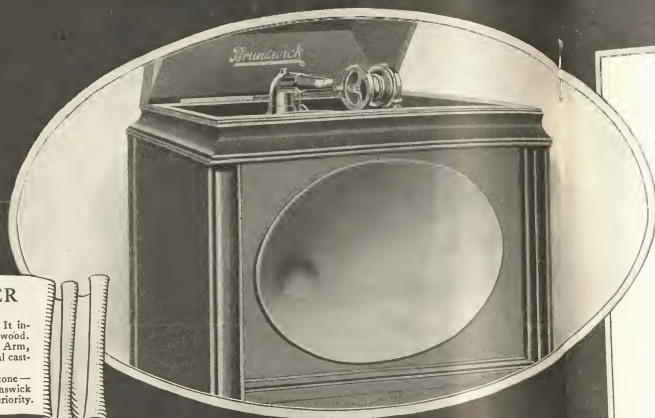
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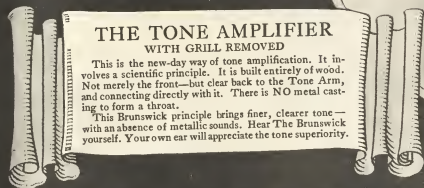
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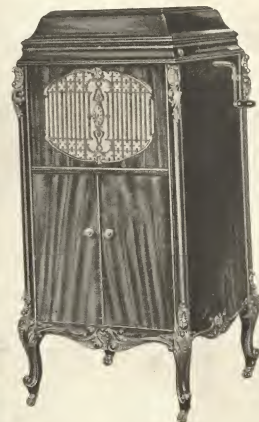
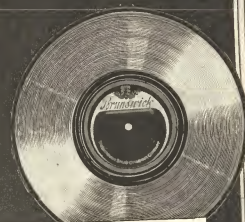
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To Willard Henoch BOATING

JUNE 1920 Page 399

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Representing a composer new to our music pages. A graceful *barcarolle* by a promising American writer. Grade 3.

Tempo di Barcarolle M.M. $J = 76$

mf *cantando* *pp* *resc.* *Ped. simile* *to Coda*

mf *con calore* *calmato* *dim. e rit.* *l.h.*

mf a tempo *Ped. simile*

cresc. *l.h.*

brillante *senza Ped.* *l.h.*

con espressione *dim.* *rit.* *D.S.*

Coda *espressivo* *p* *dim. e rit.* *Ped. simile*

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RECEPTION WALTZ

In the style of an *Air de Ballet*, to be played in rather free time. Grade 3½

THE ETUDE

Waltz M.M. ♩ = 54

MARION SARONI

INTRO.

THE ETUDE

I KNOW A CAVE
PIANO STORYWords and Music by
MATHILDE BILBROThis taking little novelty may be played as a piano
piece or used as an accompanied recitation. Grade 2½.

Moderato M.M. ♩ = 72

To en-ter there you
I know a cave, A deep, dark cave.

must be brave! We rode a-way, And went one day, To see if some great se-cret lay in that dark place Where

ne'er a trace Of sun-light ever shows its face! A bat flew by on dusk-y wings, It made us think of ghosts and

things! And something ticked Just like a clock! It went "Drip-drop!" "Tick-tock!" Per-haps a bear May

live in there! We hurried out in- to the air! I like the sun And skies of blue Much more than I like caves. Don't you?

SWEET CLOVER

WALTZ

MATILEE LOEB-EVANS

A "running waltz" which may be taken at a rapid pace, provided the rhythm be kept unimpaired. Grade 3½

Tempo di Valse M.M. ♩ = 72

Musical score for "Sweet Clover" (Waltz) by Matilee Loeb-Evans. The score is in 3/4 time, key of B-flat major, and tempo of 72 M.M. It consists of 16 measures. The first measure is marked *mf*. The second measure has a *Ped simile* instruction. The third measure is marked *f* and *Fine*. The fourth measure has a *3* above the staff and *accel. cresc.* below. The fifth measure has a *1* above the staff and *al tempo dim.* below. The sixth measure has a *2* above the staff and *lightly* below. The seventh measure has a *3* above the staff and *mp* below. The eighth measure has a *4* above the staff and *mp* below. The ninth measure has a *5* above the staff and *mp* below. The tenth measure has a *6* above the staff and *mp* below. The eleventh measure has a *7* above the staff and *mp* below. The twelfth measure has a *8* above the staff and *mp* below. The thirteenth measure has a *9* above the staff and *mp* below. The fourteenth measure has a *10* above the staff and *mp* below. The fifteenth measure has a *11* above the staff and *mp* below. The sixteenth measure has a *12* above the staff and *mp* below.

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BURMESE DANCE

KOULI KHAN

To be played more slowly than the usual waltz time, with a lazy and characteristic swing. Grade 3

R.M.STULTS

Tempo di Valse M.M.=144

1st time only

last time only

8----- Fine

mf

cresc.

mp

f

mf

f

cresc.

ff

D.S.

WE TWO

VALSE PETITE

R.O.SUTER

An attractive solo of light character; showy, but easy to play. Grade 3

Tempo di Valse M.M.=54

VIOLIN

PIANO

p

poco rit.

atempo

p

atempo

poco rit.

Fine

Fine

atm.

legg.

p

schersando

pp

delicato

f

f

f

sost.

cresc.

D.C.

ff

8-----

mf

honor

p

D.C.

MARCH OF THE MARIONETTES

THE ETUDE

Sw. Strings
Ch. Soft 8'
Prepare: Gt. Diap. *mf*
Ped. 16' uncoupled

ERNEST H. SHEPPARD

An effective teaching or recital number, in characteristic vein, with excellent opportunities for tasteful registration.

Moderate march tempo, with humor M.M. = 108

MANUAL

PEDAL

staccato

pp

Ch. Claringet

Ch.

Sw.

Sw. Soft 8'

Ped. to Ch.

Ped. uncoupled

add 4' Flute

mp

Ch. 8'

Gt. to Ped.

Fine

Sw. to Ch.

Mod. legato

pp

Ped. uncoupled

Increase

DC.

Ped. coupled

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THE ETUDE

SWEET MAGGIE

H. ALEXANDER MATTHEWS

J.L. SENOJ

A charming *encore* song. A characteristic Scotch melody, tastefully harmonized.

Very simply

p

There's a wee bit Scotch las-sie And her cheeks are like the rose, She is

mf

ver-ra good yet sas-sy, With a soft eye like a doe's, And her smile it is al-lur-in' Like a whis-per in the dark, And her

rit.

atempo

rit.

glanc-es are as-sur-in' Quite sug-ges-tive of a lark, And her name it is sweet Mag-gie, Mc Tu-vish of the glen.

ten.

rit.

atempo

rit.

ten.

p

rit.

ten.

her lit-tle hand I've press'd it When walk-ing o'er the heath, And I sly-ly once car-ress'd it In the

mf

p

rit.

rit.

dark her cloak be-neath, And she nuth-in said re-ject-in, But si-lent-ly we walk'd, Per-haps she was ex-pect-in, But

rit.

rit.

rit.

rit.

neith-er of us talk'd, And her name it is sweet Maggie Mc Tu-vish of the glen.

rit.

rit.

rit.

rit.

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Words by
ROMILLIJUST WITH YOU
NEAPOLITAN SONG

G. ROMILLI

In the style of a Neapolitan folk song, with a very catchy refrain. A good teaching song, easy to sing.

Moderato espressivo

poco anima

1. Once in May far a-way where the birds are at
2. Do you know, oft I dream of you all thru the

poco rit. es.

play Lived a maid that I loved more than ere I did say; Oft I see her bright eyes and her soft flowing
night, Of the fields where we roamed and the roses so bright? Then I feel the sweet touch of your tiny white

press. *poco rit. espress.* *con grazia* *p* *molto espressivo*

hair, Ah would I were home with my Love Oh so fair!
hand, Ah would I were home with my Love in that land! Just with you where the lights are

press. *poco rit. espress.* *p* *grazia*

shin-ing Just with you and a love un-dy-ing, Just with you by the deep, blue

dolce *poco rit.*

espress. 1 2 *D.C.*

bay, Just with you Oh so far a-way! Just with way!

espress. *p* *D.C.*

I LOVE YOU, DEAR

Words and Music by

R.M. STULTS

A charming ballad in light opera style, with a lulling waltz refrain. This refrain may be sung as a duet or two-part chorus.

Andante *mf* *espress.*

1. I love you dear, so pure so sweet, You're
2. Oh hap-py day when this shall be, When

mp *espress.*

all the world to me, My life I'd lay down at your feet, And some day mine you'll be. Now all the world seems full of
two hearts beat as one, Now hope's blest star does brightly shine, And life seems just be-gun.

mf *rit.* *p*

cheer, And hope il-lumes my breast Once filled with sor-row, dread and fear, All, all that gives un-rest.

mf *rit.* *p*

REFRAIN - Tempo di Valse

mf *mf*

love you dear, so pure and sweet You're all the

mf *mf*

world to me, (to me,) My life I'd lay down

mf *mf*

at your feet, And some day mine you'll be, My own you'll be.

ff *ff* *ff*

WILLIE'S PRAYER

E.L. ASHFORD

A new song by a very popular writer.
Simpler

Some Astonishing Effects of Music Upon the Body

By Edward Podolsky

PODOLSKY'S NOTE.—At the highly successful Music Supper given at the National Conference held in Philadelphia in March, one of the foremost speakers was the well-known clergyman, educator and philanthropist, Dr. Russell H. Conwell, who, through his lectures and other writings (particularly "Acres of Diamonds") has educated over 15,000 young men and women. Dr. Conwell, in a strong address, which was warmly received, recommended that the music resulting from experiments conducted at the Samaritan Hospital, which he had just visited, be used in the treatment of the sick. He said that he had seen a very elderly man, and his relatives were very anxious to find a cure for his ailment. He placed certain important papers. After trying every imaginable expedient to endeavor to restore his memory, Dr. Conwell suggested that they try music. A quartet from the Baptist Temple, of which Dr. Conwell is the pastor, was organized. The quartet consisted of four men who were procured, and the quartet rehearsed these songs and then they were singing the old war songs and hymns, and his mind was clear and he was cured. He told them he had secured all his papers, and recovered intellectually with his relatives. When the quartet stopped singing his memory seemed to return to normal. The experiment was tried several times with success. Some knew the peculiar powers of music. We are all possessing to a wonderful force this fact and those placed in the following acute clearly indicate.

(middle ear) ends in the center of the tongue and connects with the brain, reacting like to the sensations of taste and sound. Hence, good food and good music is a most ideal combination, a most ideal factor toward better health.

The Influence of Music on the Nervous System

Even in the time of the Greeks, and probably much earlier before them, the influence of music on the nervous system was known, and even employed as a therapeutic agent in the correction of mental ailments. Evidence of this knowledge is demonstrated by the records of China, Empedocles and Xenocrates, who were reputed to have cured manias by melodious sounds. In modern times the case of Philip V of Spain is very well known to every student of medicine-music.

This unhappy monarch was saved from insanity through the singing of Carlo Farinelli, the castrato soprano. Even as music has been used as a cure for mind disorders, it has, moreover, been used as an agent to dispel the detrimental emotions (anger, fear, dejection, despair, etc.) which are temporary impairments of the normal functioning of the brain. It was this power of music to summon and dispel the emotions at will that led Platarch to observe: *Musica magis deponit quam vincit.* (Music maddens like wine.)

Interesting in the annals of music in this efficiency is the story of Pythagoras, who, seeing a young man transported with rage about to kill his unfaithful fiancée, caused a gay melody to be played by a musician who happened along with him. The effect on the young man was most fortunate, for he replaced his insane anger with a most perfect calm.

Nor is it said differently of Alexander, whose reaction to the stimulations of music was so intense that the musician Timotheus had the power of arousing him to anger or soothing him to tranquility by the music of his lyre.

The reasons accounting for these mind reactions are many and voluminous, but they all point to the fact that music, by virtue of its movements (presto, allegro, adagio, largo, etc.) stimulates the mind into mad passions or calms the mind into soothing rest.

These are several effects of music on the human body enumerated, but still in that wonderful God-gift are hidden virtues that make life a celestial soul-song, or scorch our souls with a hideous chant from hell.

Balance and Musicianship

The day of the long-haired, wild-looking, dishevelled musician has passed. The up-to-date musician is as well dressed, as carefully groomed, as businesslike, as gentlemanly and conventionally aware as the business man. Broad culture and a sanely balanced character are

important assets to the musician of today, whether he be an artist before the public or a technician. It will pay to keep a perpetual watch upon one's outward appearance, upon one's general culture, and above all, upon one's manners and mental outlook.

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"Thank You for Your Most Sweet Voices."—SHAKESPEARE

Desultory Thoughts on Singing

By S. Camillo Engel

"The very converse, thine, of Orpheus' tongue: He roused and led in ecstasy of joy all things that heard his voice melodious"—ÆSCHYLUS.

It is quite generally known that the difference between the voice in speech and the voice in song is that of indefinite and definite pitch. To be able to use one's voice on a definite pitch, or a whole series of them, is not sufficient to justify one's assumption that one can sing. It merely proves the existence of an ear for music.

The pitch may be correct and still the quality of the voice conveying a full fall short of the beautiful. The material, too, *i. e.*, the voice, may be all that is desirable as to its fitness and its inherent merit to be developed. Nevertheless with all this and nothing more, one cannot be said to be a singer, no matter how many songs one knows.

Tone is Everything

No instrumentalist would ever think of performing on an instrument, the tone quality of which is disagreeable. The average singer, however, is less sensitive on that point. The tone quality of his instrument—the voice—may be guttural, throaty, nasal or harsh; he keeps on using it in blissful ignorance of its effect on the hearer. He himself fails to discern it with either his mind or his ear. As said above, he may have enough of the latter to enable him to "carry a tune." His acuteness of perception of the quality of the omitted tone is wanting, however. This is often due to the ear not having been trained to recognize all the possible deficiencies of the tone, whether in song or speech. But sometimes indifference, at other times again want of common sense prevents the student from acquiring the tone beautiful.

Having above described the qualities a tone should not have, it is only just that I give the characteristics of what constitutes a beautiful tone. Its intonation must be instantaneously true. It must be smooth. It must have carrying power, not finally, roundness or volume. Do not confound volume with loudness or bigness. The following two cases, which can be multiplied ad infinitum, illustrate to perfection some people's attitude toward the Art of Singing:

DRAMATIS PERSONÆ

A young man (age between twelve and thirty).

A teacher of singing.

Place: Any city.

Scene: A teacher's studio.

(A knock at the door is heard.)

T. of S.—Come in!

Y. M.—(Enters)—You teach voice?

T. of S.—Yes.

Y. M.—I am a commercial traveler.

My friends tell me that I have a fine voice and that I ought to be in opera.

Do you prepare for opera?

T. of S.—Yes; have you had your voice trained before?

Y. M.—No; I am a natural singer.

T. of S.—(somewhat perturbed)—Let me hear your voice. (The teacher strikes a tone on the piano. The young man sings it a fourth below. After some orientation on both sides, the young man is able to follow a little run fairly well, displaying a rather light baritone voice of good quality.)

T. of S.—You certainly have a pleasant voice and ought to be able, by proper study, application, and perseverance to make something of it.

Y. M.—In how much time can you land me in opera? I have saved enough money to study for about eight months.

T. of S.—(Angrily but with suppressed emotion)—My friend, eight months is not enough to train the voice, let alone to prepare for opera.

Y. M.—Why not? The teacher of a lady friend of mine told her that she can place her in opera after a few months' study.

T. of S.—My dear sir! have you stopped to consider all that is essential and indispensable to acquire before one can sing in opera? Why, you have not yet even begun to have your voice cultivated.

Y. M.—Well, you can train my voice on opera parts, doing two things at once, as it were.

T. of S.—(Most sincerely, but in a dejected tone of voice)—You are asking the impossible.

Y. M.—(With his hand on the door knob)—Well, if you can't "you" with a vicious emphasis) or won't do it, I'll go to a teacher who is both willing and able to. Good morning!

T. of S.—(Feeling very much oppressed, opens wide the windows of his studio to give the fresh air of outdoors an opportunity to cleanse the studio atmosphere, heavily charged with ignorance.)

Scene II: A few days later.

Place: Same studio.

Enter young lady, smartly dressed and showing unmistakable signs of offence. T. of S. rises from his chair.

Y. L.—Are you Mr. So-and-So?

T. of S.—Yes, madam; please sit down.

Y. L.—I have had my voice trained for the last three years. (This was said in a tone convealing to the teacher that Y. L. knew all about singing.)

T. of S.—May I ask you to sing me something?

Y. L. sings.

T. of S. feels that the difference between him and *Ulysses* is this, that while the latter had his ears stuffed in order not to succumb to the *Circé's* bewitching singing, the teacher was wishing for the beneficent cotton wool to dadden his suf-

fering. Met half way by a sigh of relief, the song at last came to an end.

T. of S.—(After a moment's reflection in which diplomacy won the upper hand)—Madam, you really sing very well.

A few shortcomings here and there can easily be corrected by means of breath control.

Y. L.—What do you mean?

T. of S.—I mean that correct breathing is the very corner-stone of singing; that it is, more than anything else, the cause of either singing beautifully or un-beautifully.

Y. L.—(Singing indignantly)—Sir! I was going to know that I do not have to learn how to breathe. My teacher al-

ways told me that breathing comes naturally. I did not come to you to take a course in physical culture.

Y. L.—(Crying indignantly)—Sir! I was going to know that I do not have to learn how to breathe. My teacher al-

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"About this time I gave up smoking, which I found somewhat irritating to my

throat, preferring song to smoke, each of them evanescent enough in itself. If I were to make a career upon the stage I was determined to put aside everything that might interfere with it. I had smoked for years, but after four days of successful struggle I found that the habit, fostered through the simple expedient of carrying about and putting to my lips, when moved to smoke, the stuff of a lead pencil about the size and shape of a cigarette."

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"A Good Church Singer"

By Albert Costworth

THE organist was trying out sopranos. The twenty-sixth came towards him. Young, good looking, simply dressed, with an engaging smile and graceful carriage. She looked promising. His spirits revived and hope whispered.

"Well," he said, "have you brought *Hear Ye, Israel*?"

She flushed a little. "Yes, I have it. Has anyone else sung it? I've spent a good deal of time on it, and it shows off my voice."

"So she sang it. Fairly well, too. The voice, rich in its youthful timbre, conformed the task of finish. Then she did an unrepentant song. She made the simple text sound more elaborate than it was. Still the natural beauty of the voice supplied an undercurrent of appeal which was why because of the throat in it. The organist was not immune to its charm, although his quick ear detected errors in plenty. She said "heaven" and "even," "puppil" and "parade." There was false phrasing. Many words were slurred and covered. Wrong breathing, too. But the voice perked on in most delicious copiousness with a career upon certain notes that was individual and provocative.

"What do they pay her?" he inquired, comely, when she finished.

"That's a matter for the Music Committee." He replied: "Your voice pleases me very much."

"I thought you liked it," she interrupted archly.

"I do," he said. "It ought to make a good church singer out of you. Where have you been singing?"

"Oh I've never sung much in church. I don't want to, and wouldn't now only I need the money. I want to be a concert singer if I do not find my way into church. But I don't know what you mean about making a good church singer out of me. Don't I sing well enough to sing in church?"

"Well, a number of things are important before one is a good church singer." Then he pointed out kindly certain marked deficiencies. And added: "Now, let us try some hymns, and see how you do them."

"Oh anybody can sing hymns," she said lightly.

"Can they?" said the organist. "Suppose we open the book at random, then, and try the first one we strike."

They struck a fair straight tune. Colloquially the young singer "went on the rocks." She either sang wrong notes or gave them wrong time. She didn't catch the rhythm at the beginning, and hardly found it at the end. She was broad among the words. She mispronounced them. She caught no sense of their spirit or import. She gave no momentum to the music's power over the text.

"She looked a bit embarrassed," he said.

"He was elderly. So," he said. "My dear child, you may have to sing a solo once a month and an oratorio number twice a year. But you will have to sing six hymns every Sunday without rehearsal. And your voice leads the congregation. They hire you and look to you for help."

The hymns are the keynote of the church worship. A qualified church singer never slights them. If I questioned closely I would find, doubtless, that friends have been the fact stress on the fact that you have a lovely voice, so beautiful that it does much for you. It pleased from the start and disposed me to favor you because of it.

"But, suppose you were applying for a position of typewriting and took a test of dictation and typing. The fact that your manuscript came neat from the machine would not secure you the situation if it contained misspelled words, inaccurate punctuation and sentences garbled. I have to tell you, in all frankness that you cannot hold a quartet position until you learn to breathe better, read better, feel rhythm better, phrase better and, above all, to appreciate that it is vital to sing with understanding in church music. Accept this hymn book and study its contents earnestly. Then you will know just why I've had to speak plainly. Practice your oratorio numbers, seek their place in the oratorio so as to sense their mood. Accept the simple things that are done simply. But don't sneer at the Gospel Hymns."

Career Etchings of Great Singers

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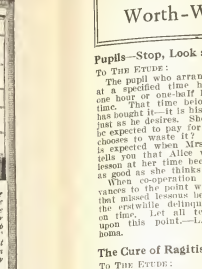
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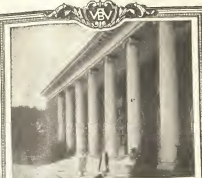
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